



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

Reçu CLT / CIH / ITH

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N° 0477

## Representative List

ICH-02 – Form

# REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2019  
for possible inscription in 2020**

*Instructions for completing the nomination form are available at:  
<https://ich.unesco.org/en/forms>*

*Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.*

*States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity, which is available on the same webpage.*

### A. State(s) Party(ies)

*For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.*

Kingdom of Cambodia

### B. Name of the element

#### B.1. Name of the element in English or French

*Indicate the official name of the element that will appear in published material.*

*Not to exceed 200 characters*

Kun Lbokator

#### B.2. Name of the element in the language and script of the community concerned, if applicable

*Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).*

*Not to exceed 200 characters*

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#### B.3. Other name(s) of the element, if any

*In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.*

Kun Khmer, Kbach Kun Khmer, Kun Bokator, Bokator

### C. Name of the communities, groups or, if applicable, individuals concerned

*Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.  
Not to exceed 150 words*

Inherited from Angkorian (roughly from early 9th century to mid-15th centuries) combat techniques, Kun Lbokator or Cambodian traditional martial arts have been widely practiced and learned among Cambodians from all walks of life. Some individuals with skills in Kun Lbokator have created their own clubs to continue their heritage and to make it as widely known as possible. Some of them also formed a Kun Lbokator Federation to ensure its visibility and sustainable continuity. The nominated form of martial arts is represented by nine dedicated masters (Ith Pen, Sen Sam Ath, San Kimsean, Ros Serei, Am Yom, Suong Neng, Ponh Keun, Voeng Sophal and Kao Kob), some of whom own Lbokator clubs. These masters have different life backgrounds: rice farmer, local business owner, retired civil servant, musician, actor, film director, professional boxer, soldier. They have trained many apprentices to date.

### D. Geographical location and range of the element

*Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.*

*Not to exceed 150 words*

Although many people with some knowledge and skills of Kun Lbokator can be found across Cambodia, only those who have fully mastered its techniques are capable and willing to train others. Therefore, the practice of Kun Lbokator is centered around where those masters in different provinces of Cambodia. Master Ith Pen and his grandson, Master Sen Sam Ath, run Meanrith Keila Club in Kampot; Master Am Yom runs Ta Dambong Dek club in Kampong Chhnang; Master San Kimsean runs Cambodia Bokator Academy and Master Ros Serei runs Sala Kun Lbokator Angkor Meanrith in Siem Reap; Master Ponh Keun runs Sala Kun Kok Thlok and Khamvil, and Master Suong Neng runs Nokor Koh Kok Thlok in Takeo province.

There are also clubs in Phnom Penh run by the Cambodia Kunbokator Federation. Besides, Kun Lbokator is also practiced among the Khmer diaspora outside Cambodia in the United States of America and Europe.

### E. Contact person for correspondence

#### E.1. Designated contact person

*Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.*

Title (Ms/Mr, etc.): Mr.

Family name: Vath

Given name:	Chamroeun
Institution/position:	Secretary General of National Olympic Committee of Cambodia
Address:	Phnom Penh, Cambodia
Telephone number:	+855 12 974 258
Email address:	chamroeunvath@gmail.com
Other relevant information:	

## E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

N/A

## 1. Identification and definition of the element

For **Criterion R.1**, States **shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'**.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ( )

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;
- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
- d. that it provides the communities and groups involved with 'a sense of identity and continuity'; and
- e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it. Not fewer than 150 or more than 250 words

Having been inherited from Angkorian combat techniques, Kun Lbokator or Cambodian traditional martial arts involves using bare hands and legs or weapons (long or short knives, swords, spears, shields, or long or short sticks) to fight against both human and animal opponents. It has been practiced widely among Cambodians from all walks of life from simple rice farmers to combatants for self-defense, community protection, and battlefield application. Kun Lbokator is also performed for entertainment during certain festivals such as New Year or Kathin Festival (a Buddhist ceremony for giving donations to monks, especially new robes, after their three-month retreat). During such festivals, those skilled in Kun Lbokator, who may have learned from different masters, fight each other for show as well to test one another's skill techniques.

Kun Lbokator is not only about martial techniques, but also how to behave in society and how to maintain one's responsibilities within the community. Masters always lecture their apprentices about their roles to protect the weak and to stand up for justice and peace. On the other hand, the training helps apprentices developing self-confidence. Once learned, the apprentices are brave enough to face the various difficulties of life. Moreover, the training increases their overall fitness and health.

- (ii) *Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?*

*Not fewer than 150 or more than 250 words*

The bearers of the nominated element are Kun Lbokator masters, their apprentices, and their surrounding communities. Although individuals skilled in Kun Lbokator may be found across the country, not everyone is able to train apprentices due to insufficient knowledge and training in the full gamut of techniques. Some Cambodian have practice for a short period of time to gain training for self-defense, family and community protection, or physical fitness. The nominated element is mainly represented by nine dedicated masters (Ith Pen, Sen Sam Ath, San Kimsean, Ros Serei, Am Yom, Suong Neng, Ponh Keun, Voeng Sophal and Kao Kob); some of whom own Lbokator clubs. These masters pursue different careers outside of the martial arts. With the exception of Master San Kimsean, whose sole livelihood is to promote Kun Lbokator and survives on small training fees, these masters train others in Kun Lbokator on a voluntary basis. Their dedication to Kun Lbokator and their determination to safeguard their generations-old heritage are the driving force for them to train apprentices for free or for nominal fees within their communities. Besides these masters, parents and local authorities also play important roles in encouraging their children and facilitating training of the element.

- (iii) *How are the knowledge and skills related to the element transmitted today?*

*Not fewer than 150 or more than 250 words*

Not everyone who knows Kun Lbokator is capable of or willing to train apprentices, mainly due to their insufficient knowledge about Kun Lbokator. Only those who have fully mastered the techniques and skills through many years of practice are capable of training others. Regardless of gender, children can begin their training as early as 6 years of age. Depending on how persistent a person is, the training can last for several years in order to master the fighting techniques and skills.

Traditionally the training was done at the master's premises, when suitable, and generally at night after dinner when everyone was "free" from their daily work and other engagements. At present, some masters run Kun Lbokator clubs at their home where the training arena can be equipped with modern training equipment. The training time is more flexible to the availability of their apprentices, who are generally students at local public schools.

In addition, Kun Lbokator masters from different provinces have formed a "Cambodia Kunbokator Federation" to ensure the viability and continuity of the element through organization of performance, preservation and documentation as well as training. Furthermore, government institutions are also involved in ensuring the transmission of the element by integrating Kun Lbokator trainings into school curricula as well as training programs for soldiers and police.

*(iv) What social functions and cultural meanings does the element have for its community nowadays?*

*Not fewer than 150 or more than 250 words*

Although less common today due to the changes incurred by modernity, each master requires new apprentices to bring with them traditional tokens (including white cloth, betel nut, cigarettes, and money) to make offering and pay homage to the Ancestral Teachers or spiritual masters of Kun Lbokator at a special altar where the training is taken place, so as to "officially" recognize and protect new apprentices. Learning to respect and protect others is the core of Kun Lbokator's philosophy and wisdom. The training is not only about fighting techniques and skills, but also how to behave as a good person in society. Masters always lecture their apprentices about morals, roles and responsibility in society so that once they have mastered the necessary skills, they can protect the weak and stand up for justice and peace. The training of Kun Lbokator also encourages individuals to develop self-confidence. Both young people and parents alike take pride in this centuries-old martial arts.

Kun Lbokator is also performed as a part of entertainments during certain festivals such as the New Year or Kathin Festival. During such festivals, Kun Lbokator practitioners, who may have learned from different masters, can fight each other for public entertainment as well as to test each others' fighting skills and techniques.

Today Kun Lbokator has become one of the Cambodian National Olympic disciplines and will be part of the SEA Games in 2023 when Cambodia is the host country.

*(v) Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

*Not fewer than 150 or more than 250 words*

There is no part of Kun Lbokator or any aspect emanating from it that is incompatible with the international human rights instruments or with requirement of mutual respect among communities, groups and individuals or with sustainable development. Throughout history, Kun Lbokator has been taught to ordinary people and combatants alike to defend themselves, their communities and the country. Today the element contributes to the promotion of respect, solidarity and social cohesion for both practitioners and bearers, and society as a whole. The knowledge is not for causing social problems but rather to secure the foundation for serenity and peace. At the end of the training and before leaving training centers, each student pledges in front of their living masters and Ancestral Teachers to

uphold the values of Kun Lbokator: to protect the weak and stand for justice and peace, and to never use it to create violence against people.

Kun Lbokator also promotes gender equity and job opportunities. Students who completed the training can find work as performing artists, including for television and film. Police and soldiers can learn Kun Lbokator as means for self-defense and fighting techniques, not to be used to harass innocent people, but to defend and prevent all people from violence and abuse.

## 2. Contribution to ensuring visibility and awareness and to encouraging dialogue

*For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.*

- (i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

*(i.a) Please explain how this would be achieved at the local level.*

*Not fewer than 100 or more than 150 words*

First and foremost, the inscription of Kun Lbokator on the Representative List of the Intangible Cultural Heritage of Humanity will encourage other adepts of Kun Lbokator to take pride and to step forward to raise awareness of the element within their community. Its inscription will surely become another reminder for concerned communities, in which Kun Lbokator masters live, to be mindful about other the forms of rich cultural heritage that exists within their communities, and to reflect upon their values and significance, and to take pride in safeguarding them. Knowing and loving their heritage, the local communities will be actively involved in the safeguarding mechanism of the process of updating the ICH inventory. Furthermore, it will also help identify specific needs for each existing element in order to help develop the means for properly safeguarding them.

*(i.b) Please explain how this would be achieved at the national level.*

*Not fewer than 100 or more than 150 words*

In addition contributing to visibility and raising awareness among the local communities, the inscription will inspire and encourage other communities and concerned individuals and institutions at the national level to take pride of other existing ICH elements, and feel encouraged to step forward with determination just as the Kun Lbokator masters who have strived in preserving their Kun Lbokator heritage, to safeguard and promote other heritages. Furthermore, the mechanisms established for the ensuring visibility and awareness of Kun Lbokator can be replicated or modified for other elements as well. While showing the Kun Lbokator on the National Cultural Day, traditional crafts and foods, for instance, can be made known, encouraging appreciation for them and inviting others to take part in their protection and promotion. Besides, knowing and loving their heritage will encourage people in general to participate in safeguarding and promoting cultural heritage within Cambodia.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

Although Kun Lbokator has gained certain international reputation through being a member of the World Martial Arts Union, the inscription will be the highlight values and significance of Cambodian ICH in general. Not only will the techniques and skills of Kun Lbokator be known, but other associated cultural heritage such as weaponry, costumes, and behavior will also be recognized. Furthermore, the inscription will encourage increased curiosity worldwide, not only about Kun Lbokator, but also about Cambodia's rich cultural heritage in general. In addition, Cambodia will host South East Asian Games in 2023. Kun Lbokator will be one of events in the competition, and other intangible cultural heritage elements will have room for visibility and awareness.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

The inscription will contribute to strengthening dialogue among all relevant stakeholders including Kun Lbokator masters, clubs, villagers, communities, and private and public agencies for sustainability of the element. Masters have come together through the organization of workshops, seminars, and site visits—both private and or through the organization of the Cambodia Kunbokator Federation (CKBF)—in order to exchange their regional experiences and expertise. Public institutions, including the Ministry of Culture and Fine Arts (MoCFA), Ministry of Education, Youth and Sports (MoEYS), Ministry of Tourism (MoT) and National Olympic Committee of Cambodia (NOCC), have worked together in order to create enabling environments for the visibility and sustainability of the element. Similar dialogues and engagement will be surely continued and strengthened even more actively after its inscription.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

Kun Lbokator presents regional differences, including fighting techniques, use of weaponry, terminology for each technique, and favored skills. Among the bearers, the inscription will allow them to accept differences and creativity within the framework of Kun Lbokator. This will also allow them to accept cultural diversity and human creativity beyond particular regions, lineages, or borders.

Kun Lbokator represents one form of human creativity in martial arts, created for defending one's self, family, community and country. It is also used in the performing arts. Some of its techniques may be skillfully employed in Chhay Yam musical dance (musical performance for welcoming moments and procession). Others use its techniques, especially when using long sticks, to enrich Lkhon Bassac show (a kind of theatrical performance). The techniques and skills of Kun Lbokator may also be employed in other performing arts, including stage and film acting.

### 3. Safeguarding measures

*For Criterion R.3, States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.*

#### 3.a. Past and current efforts to safeguard the element

- (i) *How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

*Not fewer than 150 or more than 250 words*

Formerly, certain skilled masters would accept those who were willing to learn, especially family members or close friends. Training was discreet and took place in the shadows; some bearers would not openly speak about their knowledge for fear of being challenged to fight. During the Khmer Rouge regime, known adepts of Kun Lbokator were executed, since they were considered dangerous to the new order. After the Khmer Rouge, surviving masters, who cared about their Kun Lbokator heritage, started training younger people within their communities.

Recently, about a dozen of skilled masters openly set up their own Kun Lbokator clubs to train young people for free or for nominal fees. The situation has notably improved these days due to support from various government institutions, namely the Ministry of Culture and Fine Arts, the Ministry of Education, Youth and Sports, the Ministry of Tourism, and the National Olympic Committee of Cambodia. The establishment of the “Cambodia Kunbokator Federation” as a network of Kun Lbokator bearers can facilitate more training as well as documentation of the various techniques and skills, both in the provinces where the masters live and in Phnom Penh. Consequently, those who have trained with surviving masters are now able to continue training on their own with various clubs and institutions. With the facilitation of the Cambodia Kunbokator Federation, competitions are organized and awards are granted for the best practitioners.

Membership in the World Martial Arts Union also helps in increasing training.

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:*

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

- (ii) *How have the States Parties concerned safeguarded the element? Specify any external or internal constraints, such as limited resources. What past and current efforts has it made in this regard?*

*Not fewer than 150 or more than 250 words*

Kun Lbokator training takes an apprenticeship approach. For majority of masters, the training is not their principle source of income. Out of a determination to continue their heritage, they volunteer to train new apprentices. Government institutions, namely the MoCFA and NOCC have invited masters to Lbokator workshops to share their experience. This was a part of government recognition of those masters. In addition, regular organizations of Kun Lbokator competitions in the capital have also encouraged the masters to train and prepare their apprentices for competition. Each Master received some financial support from the Government for their training and participation. For past two years, the MoCFA has conducted an inventory of masters, clubs, communities and potential apprentices with a view to establishing programs for safeguarding the element for future generations.

Despite the Ministry of Education Youth and Sport's, Ministry of Interior's, and Ministry of Defense's efforts to integrate Kun Lbokator into school curricula and training programs,



there is a shortage of Kun Lbokator trainers to do the job. Systematic documentation has not yet been done. Awareness about the significance of the element is limited, although local TV channels are willing to help. Proper equipment for local clubs in remote provinces has not been sufficiently supplied. Many of the grand Masters are quite elderly; some are in their 70s or 80s.

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:*

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

### **3.b. Safeguarding measures proposed**

*This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.*

- (i) *What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

*Not fewer than 500 or more than 750 words*

“Knowing it, Loving it and Protecting it” is a driving philosophy in Cambodia. The current state of Kun Lbokator derived from tremendous efforts of those determined to safeguard their knowledge, as well as involvement of both public and private sectors in helping to protect and to promote the element for future generations. The inscription of the element will also help ensuring stronger support and increased the visibility of the element both inside and outside Cambodia. At the same time, naming Kun Lbokator as one of the sports in the SEA Games in 2023 will ensure viability and visibility of the element.

The following concrete measures are proposed:

#### **1. Increase Rates of Training at all levels:**

This objective can be achieved through collaboration with relevant stakeholders. Masters in the provinces trained students for free or with small symbolic fees. Therefore, MoCFA and MoEYS will select these masters as technical advisors to the Ministries. With salaries, dignity and recognition, these masters will dedicate more time to conducting training. Local authorities and schoolteachers located near masters’ homes are invited through MoEYS and CKBF to spread the word about the training to students, and to facilitate the opening of clubs as needed. Through the facilitation of MoEYS, the training programs can be integrated in the local school curricula.

The CKBF, in collaboration with MoEYS, will encourage high schools and universities to establish their own Kun Lbokator clubs, and recruit Kun Lbokator trainers to be assigned to the clubs.

#### **2. Provide Constant Support:**

The CKBF together with NOCC, MoCFA and MoEYS, will provide the necessary equipment for training by the request from Kun Lbokator clubs or masters.

### 3. Spreading the Word About Lbokator

CKBF, together with NOCC, MoCFA and MoEYS, will work with TV and other media to broadcast programs showcasing Kun Lbokator traditions and competitions. The NOCC, together with CKBF, will create working teams who will visit the communities to present the historical and cultural aspects of the element. This activity aims to involve local communities in the preservation programs.

The CKBF, together with the MoEYS, NOCC and MoT, will coordinate collaborative work with public and private partners, and accredit communities, training centers and clubs, with a view to preserving the standards and authenticity of the element.

The safeguarding and promotion of Kun Lbokator will be included on the National Culture Day so as to draw the attention of the public. The Kun Lbokator festival and competitions during the national Olympic games will be organized every year, with prizes for the best contenders in order to encourage communities, clubs, bearers, and practitioners to preserve and promote the element.

The CKBF, in collaboration with international martial arts clubs, especially Cambodian clubs and associations overseas, will hold Kun Lbokator festivals, competitions and performances overseas where large Khmer communities reside.

### 4. Increase support for training of trainers:

CKBF will target the improving the training skills of masters so that they can be part of MoEYS training program by 2023. These trainers will be recruited as contracted trainers and/or fully-fledged civil servants of MoEYS for public high schools.

### 5. Research and Documentation:

The CKBF will collaborate with the MoCFA, MoEYS, and the custodian communities and individuals to conduct more in-depth research to build a comprehensive body of knowledge on the element, including: a history of Kun Lbokator, an inventory of custodian communities and individuals, illustrated training manuals from level 1 to level 12, and teaching guides for instructors. This will be completed by 2021. In 2022, the roster about trainers and clubs will be published for the public.

### 6. Developing as a Standardized Training:

Although traditional ways of training do not provide titles for trainees, some masters, including Master San Kimsean, developed a training program in his clubs by provide grade by colors of Krama (a Cambodian traditional scarf). Master Ros Serei also wants to offer certificates for trainees according to the duration of their training. To achieve this, CKBF, NOCC and MoEYS will work with Masters to agree on trainee recognition in 2020.

The NOCC and CKBF will ensure that Kun Lbokator becomes a fully-fledged discipline in the training program and the National Olympic Games. The CKBF, in consultation with all communities, especially the old masters, will set up programs that include the required training period, teaching media and materials, working methods, student recruitment criteria, and the awarding of certificates.

The proposed measures for 5-year implementation (2019-2023) will cost about 4,295,000 USD.

(ii) How will the States Parties concerned support the implementation of the proposed safeguarding measures?

Not fewer than 150 or more than 250 words

The Royal Government of Cambodia will establish the necessary legal provisions for concerned institutions and ministries such as the Ministry of Culture and Fine Arts to include the Kun Lbokator in their performance programs; the Ministry of Education Youth and Sports to open Kun Lbokator clubs at universities; the Ministry of Tourism to organize performances of Kun Lbokator for tourists; the National Olympic Committee of Cambodia to integrate the Kun Lbokator as a new discipline; and especially, the Ministry of Information to encourage national television to open time spaces for Kun Lbokator performance.

The Royal Government of Cambodia will give official approval to the Ministry of Economy and Finance to allocate the requested budget to the National Olympic Committee of Cambodia, the Cambodia Kunbokator Federation and their partners to support the implementation of the proposed measures. Other financial sources can be granted through the National Funds for Culture and Arts.

Finally, the co-operation from the Cambodian Kunbokator Federation and masters will be encouraged and efficiently coordinated by the Ministry of Culture and Fine Arts, the National Olympic Committee of Cambodia, the Ministry of Education Youth and Sports, and the Ministry of Tourism.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

Not fewer than 150 or more than 250 words

The MoCFA and CKBF research and documentation team widely discussed with Kun Lbokator Masters, apprentices, communities and local authorities at all levels in order to understand and also develop safeguarding measures which can meet the needs of each individual masters or clubs. The research team with guidance from Ministry of Culture and Fine Arts held meetings with various Government institutions including MoEYS, NOCC, MoT, Ministry of Defense and Ministry of Interior to see how these government institutions would be able to help. The result is concretized by their willingness for examples, equipment, recognition, and incentives will be provided to Masters and clubs. Trainings became part of some public and private school curricula and training programs for military and police academies.

Kun Lbokator itself and its influence on the all the arts has developed into customary practices that gives unrestricted access to all genders. Regardless of religion, gender, age or race, everyone from all walks of life can enjoy Kun Lbokator.

### 3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: National Olympic Committee of Cambodia

Name and title of the contact person: Mr. VATH Chamroeun, Secretary General of National Olympic Committee of Cambodia

Address: Building 1, St. 163, Sangkat Veal Vong, Khan 7 Makara, Phnom Penh, Cambodia

Telephone number: (855) 12 974 258

Email address: chamroeunvath@gmail.com

Other relevant information:

#### **4. Community participation and consent in the nomination process**

*For Criterion R.4, States shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’.*

##### **4.a. Participation of communities, groups and individuals concerned in the nomination process**

*Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.*

*States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.*

*Not fewer than 300 or more than 500 words*

For the preparation of this nomination dossier, a research team appointed by Ministry of Culture and Fine Arts and the Cambodia Kunbokator Federation worked closely with Kun Lbokator masters and students, communities and local authorities at all levels. By visiting each community, the research team invited the inhabitants of the community to be involved in the workshops to explain the purpose of their mission and the principles of filing the element for a possible nomination in 2018 for inscription on the Representative List of the Intangible Cultural Heritage of Humanity.

The workshops brought together all possible participants who helped identify the necessary criteria of the element and brainstormed the various advantages of the nomination of the element. These participants included administrators, masters, young practitioners, public and private organizations, and experts who explained the history, conventions, and requirements of the nomination. The masters talked about the form, and were represented not only by the local community masters but by masters from other communities, showing the depth and diversity of the element. The young practitioners and masters gave live performances and explained the basic techniques of Kun Lbokator. The results of these workshops provided valuable input into this nomination. The interest and active participation provided by the communities and their collaborative efforts showed the depth of importance of this nomination means to them. The intensive sessions involving live performance and different community masters underpinned the importance of this nomination to the communities.

The drafting and completion of the nomination file went through many phases and was conducted in a consultative manner throughout the entire process. Following the

completion of the workshops the communities were invited to provide further feedback on the draft nomination. The feedback from this was taken into consideration in the final nomination ensuring the active participation of all communities throughout the entire process.

After completion for filing in 2017, due to rules of UNESCO ICH secretariat and its suggestion, the nomination was pending for the 2020 inscription. In between, the research team continued to work with masters, apprentices, communities, local authorities and government agencies to raise awareness and to ensure the visibility and viability of the element, while the nomination dossier was also updated.

#### **4.b. Free, prior and informed consent to the nomination**

*The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.*

*Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.*

*Not fewer than 150 or more than 250 words*

Prior to the preparation for the nomination file, the MoCFA and CKBF had fully recognized the rights of the masters, bearers, and communities concerned with the nominated element. The research team was able to widely consult with and inform Kun Lbokator masters, who are willing to be representatives for the nomination of the element on to the UNESCO Representative List of Intangible Cultural Heritage of Humanity. Since the inception of the nomination file preparation, the Kun Lbokator masters have been fully informed and have actively and proudly participated in the process.

Masters and Clubs which have been willing to participate in nomination file and to be Kun Lbokator representatives are:

- ✓ ▪ Master Ith Pen and his Grandson, Master Sen Sam Ath with his club, Meanrith Keila
- ✓ ▪ Master San Kimsean, with his club, Cambodia Bokator Academy
- ✓ ▪ Master Ros Serei, with his club, Sala Kun Lbokator Angkor Meanrith
- ✓ ▪ Master Suong Neng, with his club, Sala Kun Nokor Koh Kok Thlok
- ✓ ▪ Master Ponh Keun, with his clubs, Sala Kun Kok Thlok and Khamvil
- ✓ ▪ Master Voeng Sophal, with his clubs, Kirivong Sok Sen Chey
- ✓ ▪ Master Am Yom, with his clubs, Sala Kun Lbokator Ta Dambang Dek
- ✓ ▪ Master Kao Kob (does not have a club but train some neighborhood children)

All participants expressed their support of the nomination of Kun Lbokator onto the Representative List of Intangible Cultural Heritage of Humanity by providing their consents through a free written consent form along with their thumbprints.

#### **4.c. Respect for customary practices governing access to the element**

*Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.*

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

Except for an oral request followed by a written request for authorization, there are no customary practices governing access to the element. Kun Lbokator is accessible to all people within the local community and it moves easily from one art form to another. It does not discriminate, and moreover it gives opportunity all the peoples. The love of the communities toward Kun Lbokator shows their strong desires to embrace the element, and to integrate it into their living culture. Therefore there are no restrictions that will prohibit access to the element.

Following custom and protocol, all the people involved must participate in a ritual known as Sampeah Krou - based on specific placement and settings of ritual offerings including areca leaf, betel nut, cigarettes and bananas, with prayers spoken out loud by these bearers and practitioners. It is believed that any failure to perform this duty can cause health problems for both masters and apprentices.

#### 4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. Name of the entity;
- b. Name and title of the contact person;
- c. Address;
- d. Telephone number;
- e. Email address;
- f. Other relevant information.

<b>Kun Lbokator Representatives</b>		
<b>Name of Master</b>	<b>Name of Kun Lbokator Clubs, if applicable</b>	<b>Address and Contact</b>
Master ITH Pen and Master SEN Sam Ath	Sala Kun Meanrith Keila	Meanrith Village, Kandol Commune, Toeuk Chhou District, Kampot Province Tel: +855 90 847 515 +855 12 707 847
Master SAN Kimsean	Cambodia Bokator Academy	Trapeang Treng Village, Sala Kamroeuk Commune, Siem Reap District, Siem Reap Province Tel: +855 12 651 845
Master ROS Serei	Sala Kun Lbokator Angkor Mean Rith	Totea Village, Krabei Real Commune, Siem Reap District, Siem Reap Province Tel: +855 12 602 034
Master SUONG Neng	Sala Kun Nokor Koh Kok Thlok	Ta Un Village, Prey Lvea Commune, Prey Kabas District, Takeo Province Tel: +855 97 321 5003
Master PONH Keun	Sala Kun Kok Thlok and Sala Kun Khamvil	Trapeang Prei Village, Trapeang Thom Khang Thbong Commune, Tramkok District, Takeo Province Tel: +855 96 850 3752

Master VOENG Sophal	Kiri Vong Sok Sen Chey	Thnal Bek Village, Roka Krau Commune, Daun Keo District, Takeo Province Tel: +855 71 222 4348
Master AM Yom	Sala Kun Lbokator Ta Dambang Dek	Pha-e Village, Pha-e Commune, Kampong Chhnang District, Kampong Chhnang Province Tel: +855 15 359 697 +855 12 429 573
Master KAO Kob	(No Training club)	Prey Bay Village, Pechasa Commune, Koh Andet District, Takeo Province Tel: +855 17 298 699 +855 31 590 3535

## 5. Inclusion of the element in an inventory

*For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.*

*The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.*

*Provide the following information:*

*(i) Name of the inventory(ies) in which the element is included:*

Kun Lbokator was included in the *Inventory of Intangible Cultural Heritage of Cambodia* in 2017.

*(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:*

Directorate-General of Techniques for Cultural Affairs of The Ministry of Culture and Fine Arts is responsible for maintaining and updating the inventory and its translation into English.

*(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):*

In the 2017 *Inventory of the Intangible cultural heritage of Cambodia* of the Ministry of Culture and Fine Arts, Kun Lbokator is listed in Chapter 3 (Social Practice, Ceremony, Beliefs and religious Practices), No.1.10. entitled "Kbach Kun Khmer."

*(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):*

Kun Lbokator was included in the inventory in 2017.

*(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).*

Kun Lbokator was identified through local communities, masters and authorities. In close collaboration with UNESCO Phnom Penh Office, officials from Provincial Departments of Culture and Fine Arts documented and mapped bearers of Kun Lbokator and the element in 2012 and 2016. Consequently, the inventory team of the Ministry of Culture and Fine Arts' Directorate General of Techniques for Cultural Affairs in close collaboration with National Olympic Committee of Cambodia, and most importantly Cambodia Kunbokator Federation has worked closely with

Kun Lbokator masters, apprentices, communities and local authorities to the document the element by visiting them in person, interviewing masters, bearers, students and local authorities; clarified and verified with them via telephones since 2016.

(vi) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).

Since 2011, Directorate General of Techniques for Cultural Affairs of MoCFA has organized several capacity building workshops for updating ICH inventory in Cambodia with participation of staff of Provincial Departments of Culture and Fine Arts, community representatives and arts and culture NGOs. Participants were requested to fill out a preliminary questionnaire form with simple questions. Upon receiving the completed forms, the Directorate General processed the data and added them into the database. The updated 2016 inventory was compiled and published in hard copy in 2017. Ministry determines to regularly update the inventory every four years.

(vii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

- a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be translated if the language used is not English or French.
- b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

See the annex for the inventory of the element.

## 6. Documentation

### 6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).



## 6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

- Chouléan, A. (2006). "La lutte et d'autres jeux de physique." *Recueil des articles de press sur la culture*, vol.1, 35-37.
- Danoeurn, T. (2015). "The evidence of Khmer traditional martial arts (Bachelor's thesis)." Phnom Penh : Royal University of Fine Arts .
- Dara, P et al. (2012). "Bas-relief of boxing and wresting at the temple (in Khmer)", Vol.7. *KhmeRenaissance*, 100-102.
- Kesara, K. (2004). "Kbach Kun Buran Khmer (Bachelor's thesis)." Phnom Pench : Royal University of Fine Arts .
- Kimsean, S. (2016). *Kun Bokator: White Krama*. Phnom Penh: Cambodia Kun Bokator Federation.
- Ministry of Culture and Fine Arts. (2017). 'Kbach Kun Khmer 'In: *Inventory of Intangible Cultural Heritage of Cambodia* ed. Ministry of Culture and Fine Arts. Phnom Penh: Ministry of Culture and Fine Arts.
- Sandab, R. (2012). *History of the Khmer boxing* . Phnom Penh.
- Sok, M. (2007). *The heritage of Kbach Kun Lbokator Khmer* . Phnom Penh : Ministry of Culture and Fine Arts .
- Sok, M. (2011). *L'héritage des arts martiaux Khmers* . Phnom Penh : Ministry of Culture and Fine Arts .
- Sokrihy, I. (1995). *La vie du peuple khmer après l'époque angkorienne à travers les sculptures sur les bas-reliefs du temple de Bayon*. Phnom Penh : Université Royale des Beaux-arts.
- Sovitou, N. (2014). "Kun Khmer (Bachelor's thesis)." Phnom Penh : Royal University of Fine Arts .
- Thourk, S. (1994). "Kbach Kun and rituals (Bachelor's thesis)." Phnom Penh : Royal University of Fine Arts .
- Thourk, S. (2012). "L'histoire des arts martiaux Khmers." Phnom Penh : Ministry of Culture and Fine Arts (Unpublished report).

## 7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Thong Khon

Title: Minister of Tourism and President of the National Olympic Committee of Cambodia

Date: September 16, 2019

Signature

Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)

N/A